

## **New Moulin Rouge Theater Will Open**

Next Wednesday, July 20, has been chosen for the opening date of the new Moulin Rouge theater at Eighth and Washington streets, it was announced today. The first offering will be Edward Bourdet's Parisian farce, "The Married Virgin." Bourdet will be remembered as the author of "The Captive."

The Moulin Rouge theater, in keeping with its Paris nameake, has been redone and decorated for the offering, and promises to be something different and novel for the East bay theatergoer. "The Married Virgin" is the first of a series of French farces that the management intends presenting here.

# MOULIN ROUGE IS PACKED FOR SHOCKER PLAY

Bourdet Piece Is More  
Litteral Than Amusing;  
Yawns Vie With Blushes

By ~~WOOD SOANES~~

**T**HE Moulin Rouge, self-appointed symbol of Oakland's Bohemia, opened its doors last evening to an audience that filled the little theater at Eighth and Washington streets from orchestra pit to exit for the premiere of Edouard Bourdet's "The Married Virgin."



Designed as a shocker, the Bourdet piece proved to be a rather banal and generally polite treatise on life, love and the pursuit of marital happiness, jarring the nerves only in the entre acte moments when Frank Shaw, of Coffee Dan's, undertook to spread his tune'ul vulgarities.

"The Married Virgin" itself, while scarcely an opus for juveniles, is dirty only in its implications. The dialogue itself contains no suggestion of offensive language, no whisper of the oaths we have grown accustomed to in the theater at large, and little beyond innuendo to condemn it.

Germaine Glendelle has married for convenience and spite more than love and, directly the ceremony is over, wishes that she had chosen an older and more

suave suitor in the person of an egocentric amateur actor named Francois Mareuil. After five months of incompatibility, she is ready to turn in almost any direction for affection.

It is at this moment, when the play opens, that chance brings Monsieur Mareuil into the picture again, and, like the dolt he is, he promptly devises a plan that will separate husband and wife once for all and provide her with a new interest in life. The results of his plotting are confusion and happiness in all directions.

I Norman Field, whose popularity was undoubtedly responsible for a large quota of the boiled shirt contingent which came to rub shoulders with the real Bohemia, undertook the impersonation of the thick-witted Francois, and Maryon Aye, of pictures and Green Street, portrayed her original role of the vacillating Germaine.

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The pair were aided by a competent group of players, including Hugh Metcalfe, who had the few bright lines in the play; Rollon Parker, as the bewildered husband; Norman Nesbitt Jr., Ethel Wynne, Jerry Allen, Jack Lindsay and Florence Bell, who played a particularly obnoxious mother-in-law, with numerous indications of a hazy memory.

In the original French it is quite likely that "The Married Virgin" is a scintillant farce with many a sly jest in the lines, but the translation is an uninspired piece of work, often literal and rarely amusing. It was more often conducive of yawns than blushes, often enough to escape police censorship and not too often to please the thrill-seekers.

The Moulin Rouge has been decorated in a Greenwich Village fashion, and were it equipped with suitable ventilation, would be a comfortable little playhouse. Its chief offense last evening was Shaw's choice of songs, which may have accounted for the fact that he did not make his last scheduled appearance.

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TIMES may be as hard as the economists tell us, but the fact remains that for the first time in several years Oakland will be supporting two stock companies this week—one at the Fulton, already in its third week and showing signs of permanence, and the other at the Moulin Rouge about to make a debut, on Wednesday next.

The Moulin Rouge is another name for the Gem, one of the city's pioneer theaters, located at Eighth and Washington and given over in recent years to motion pictures and musical comedy. Now it is to house a stock company modelled along the lines of the old Green theater in San Francisco and catering to a "Bohemian clientele," so the publicity asserts.

"The Married Virgin," Edouard Bourdet's Parisian farce, will start the season and is to be followed by a series of French farces heavily spiced. Bourdet is an established playwright and may be recalled for "The Captive," a thoughtful study of a sex problem that was denied a hearing for more than a decade when it was first acted in San Francisco some years back.

Norman Field will head the cast of the Moulin Rouge Players with Marion Aye, who appeared with the Green Street troupe in San Francisco and Los Angeles, as leading woman. Other players are announced as Florence Bell, Owen Parker, Mary Marcia, Helen Armistage and Jack Lindsay. Hugh Metcalfe will direct and play. The prices are announced as popular and a reserved seat policy obtains.

# NEW MOULIN ROUGE TO OPEN

The new Moulin Rouge theater will open its doors to Eastbay theatergoers tomorrow night with Edward Bourdet's merry Parisian farce, "The Married Virgin." Bourdet is also the author of "The Captive."

The troupe is headed by Maryon Aye and Norman Field. Miss Aye will be remembered for her recent work in pictures. Others are Florence Ben, Jerry Allan, Ethel Wynne, Rollon Parker, Norman Nesbitt Jr., Jack Lindsey and Hugh Metcalfe, veteran actor, who is directing the offering.

This playhouse is novel. Performances will be given nightly, matinees on Wednesday and Saturday afternoons, and Saturday midnight matinee.

THE Moulin Rouge, dormant since it abruptly closed its doors in the midst of "The Flat Tire" run, is about to renew its assault on the citadels of Oakland's mythical Bohemia in an effort to elevate the cultural standards of what-you-may-call-it.

A. F. Gillaspey, ex-drama critic, one time theater press agent, and lately a free lance, writes to inform me that on Wednesday, the 26th, Oakland will be given its first opportunity to witness "Lysistrata" by Aristophanes and the Athenian Society of London.

"It has been decided to use the modernized version which has won columns of praise in the leading newspapers of this country," Gillaspey writes with happy disregard for the facts, continuing with nary a blush, "The play had extensive runs this spring in New York, Chicago and other eastern cities."

As a matter of record, it wasn't this spring at all, and the "Lysistrata" that kept the constabulary running around wild-eyed with abatement orders was the handiwork of Gilbert Seldes. In January of this year his version was offered in Los Angeles with Nance O'Neil, and the police censors not only closed it, but jailed the cast.

It was also done, in another version, across the bay, where it managed to weather the censorial storm. What will happen to the local attempt remains to be seen. It is announced with Symona Boniface heading a cast of "about 40," and the first problem, it seems to me, is to work out a scheme whereby the cast can get on to the diminutive Moulin Rouge stage.

The problem of the packer of sardines will be child's play compared to that of the director of this enterprihe.

# Theater Wins Aid of Court

TRIB D-APR 19 1933

Managers of the Moulin Rouge Theater on Eighth Street today won a partial victory in the Superior Court of Judge John D. Murphey when the court ruled that a modified restraining order preventing police from closing the showhouse remain in force until the case has been brought to trial. Under the court's order, however, police may enter the theater and may arrest any actor seen violating any city or State statute. The rest of the show can proceed.

S. A. Deuel and Allen E. King, managers of the theater, obtained an order last Saturday from Superior Judge James G. Quinn restraining police from closing the show. The court signed the preliminary order on the showing made by Attorney David Oliphant that police had not complied with provisions of the city ordinance which requires that the management be requested to cut out objectionable features before further action is taken.

The same showing was made by Oliphant to Judge Murphey and the temporary restraining order was permitted to stand.

Jack Collier, assistant city attorney, secured a modification of the order, however, permitting the police to make arrests when violations of State law are observed.

# COP BLUSHES AT DANCE TRIAL

TRIB D AUG 22 1933

Jury Women Titter as Policeman Describes Gyrrations And Costumes (Sic) of Girls

Twelve married women in the jury box tittered today as a bashful policeman tried to tell them what he saw when he went into the "Moulin Rouge" on Eighth Street last July.

Phyllis Lane, 28, and Dorothy Shannon, 21, defendants in the "nude dance" trial which began today before Police Judge Howard L. Bacon, also smiled.

The contention of Assistant Prosecuting Attorney Owen Hotle is that the two girls went Sally Rand, Chicago fan dancer, one better, in that they didn't have any fans at all.

"They didn't have anything on," declared Patrolman M. J. Kennedy, who said he watched the dance from the audience on the night of July 29.

"That is, nothing to speak of."

And he looked uncomfortably away from the jury.

**UP AND DOWN DANCE,  
GOING NOWHERE.**

"Let us try to speak of it, however," persisted Hotle. "Was it what you would call a 'strip dance'?"

"I don't know," said Kennedy. "I never saw a strip dance. But that sounds about like the dance looked."

Miss Shannon came onto the stage first, said Kennedy, in a strange kind of dance.

"Maybe you'd call it a snake dance," he said, "or maybe an up-and-down dance. She just kind of moved up and down, first one side and then the other, without going anywhere."

"And wasn't she wearing anything?"

"Just a few patches," said Kennedy. "I hardly noticed them."

The jury tittered, and Kennedy blushed.

"And then Miss Lane came on," continued Kennedy. "She did what they called a jungle number. I've never been in a jungle, but—" And he mopped his brow.

"No clothes either?"

"Patches," said Kennedy, "as though she'd been scratched by the jungle — and not badly scratched, either."

Attorney David D. Oliphant, representing the two young women, got an admission from Kennedy that both dancers had been wearing black lace skirts when they came on the stage.

"But not for long," insisted Kennedy.

"And didn't they both wear black brassieres throughout the dance?"

**WHAT THEY WORE  
"DIDN'T DO MUCH GOOD."**

They were explained to him, and he blushed again.

"Well, maybe," he said. "But whatever they were they didn't do much good."

Judge Bacon's courtroom was packed throughout today's session of the trial, partly by Oakland club-

(Continued on Page 2, Col. 4.)

women who in the past have been identified with reform work.

The 12 married jurywomen who completely spoiled Kennedy's day for him, were:

Mrs. Cassie Kruger, 3141 Sixty-first Avenue.

Mrs. Kathleen Schoen, 1458 Audson Avenue.

Mrs. Phoebe F. Dykes, 6550 Monadnock Way.

Mrs. Alice Coffman, 2621 Hopkins Street.

Mrs. Maidie E. Compton, 2700 Brookdale Avenue.

Mrs. Pearl Swift, 1717 Sixty-fourth Avenue.

Mrs. Lottie Winning, 9425 Olive Street.

Mrs. Edythe E. Budzien, 2828 Modesto Avenue.

Mrs. Mary Pargett, 1577 Thirty-third Avenue.

Mrs. Grace Williford, 3446 Madrona Avenue.

Mrs. Gussie E. Mezerle, 2124 Sixty-sixth Avenue.

Mrs. Minnie Gambs, 3301 Madera Avenue.

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# GIRLS HELD FOR OBSCENE DANCE

Two girls, arrested last night at a theater at Eighth and Washington Streets, on a charge of participating in obscene dances, appeared before Police Judge Howard L. Bacon this morning, and, through their attorney, requested a jury trial.

The judge set August 9 as their trial date.

The girls, who gave their names as Dorothy Shannon, 21, and Phyllis Lane, 28, and said they live at a San Pablo Avenue hotel, were arrested by Deputy City Attorney Jack Collier and Patrolmen M. J. Kennedy and J. J. O'Connell.

The three witnessed the theater's presentation, a burlesque performance, and then took the two girls into custody.

Shortly after, police were called to the theater to arrest three men accused by Special Officer J. A. Souza of creating a disturbance while the show was in progress.

Joseph Medina, 21, Ray Maglinao, 21 and Ray Lewis, 24, the three, pleaded guilty before Judge Bacon and will be sentenced tomorrow morning.

## **Injunction Halts *1933* Closing of Show**

Police who halted a burlesque performance at the Moulin Rouge Theater, 487 Eighth Street, Friday night were enjoined today from further interference with programs at the playhouse pending a court hearing set for tomorrow.

S. A. Deuel, production manager, and Allen E. King, lessee of the theater, obtained a temporary restraining order from Superior Judge James G. Quinn directed against Police Chief James T. Drew, Captain J. Frank Lynch, of Central Station; City Manager Ossian E. Carr, Mayor Fred N. Morcom and 15 unidentified police officers.

Judge Quinn made the temporary injunction returnable before Presiding Judge T. W. Harris on Tuesday when arguments will be heard as to whether the restraining order shall be made permanent.

# RULES CITED IN FANLESS DANCE TRIAL

TRIB. D. NOV 8 1933

Theater's Regulations Shown  
To Prove That Everything  
Was Orderly at Show

By HAROLD J. FITZGERALD

The dancing girls at A. E. King's Eighth Street Theater were so domestically inclined that they had to be restrained by threat of severe fines from bringing their dogs, cats and canaries to work with them, and from keeping pots of geraniums and fuchsias in the theater sinks.

This, King believed on Police Judge Bacon's witness stand this morning, is one of many clinching answers to the police charge that the girls did snake dances in practically nothing more than snakes' costumes, and seriously jeopardized the morals of Oakland's theater-going public.

The rules against pets and flower pots were among a list of nine which King pulled from the door of the girls' dressing room and offered as evidence that his place was run in the spirit of simple, old-fashioned hospitality, and was more, rather than less conservative than the average theater in Oakland, San Francisco, Boston or Cincinnati.

## RULE ON DRINKING

Another of the nine rules which, according to King, help to safeguard Oakland's morals, is, "No drinking during working hours." This puts the Eighth Street Theater squarely in a class with the theological seminaries, in which no drinking is allowed during working hours, either.

Rule three is that "no girls are allowed to wear stage costumes or make-up on the street."

The reading of this rule caused some confusion in court, as previous testimony had indicated that it would be virtually impossible to violate it. It was finally decided that the first portion of the admonition had been included just in case the girls ever decided to wear costumes, and that the real offense consisted in going home with make-up which belonged to the theater.

## RUBBERNECKS OUT

Rule four was, "No friends or rubbernecks allowed at rehearsals." The purpose of this was plainly to prevent men from crowding around to watch the girls at work on their daisy chains, and practicing their steps for the minuets and lancers that they are accustomed to put on in the evenings.

Rule five was the one about the flower pots. It was noted with some satisfaction that it left the girls free to raise cactus gardens in their dressing rooms, or indulge their taste for gardening in any other way that didn't interfere with the sinks.

then dressing rooms, or indulging their taste for gardening in any other way that didn't interfere with the sinks.

Rule six strictly prohibited the dancers from wearing necklaces or other jewelry on the stage. This rule was in line with the prevailing mode in the best circles not to wear more jewelry than clothing.

Rule seven was that no one was allowed to come in the side door. This was taken to mean that the management wished people to come in only the front and back doors, and those poring over the list passed quickly to number eight, which was: "No girls allowed to make dates in front of the theater."

#### **PENALTY PROVIDED**

Rule nine announced that fines would be imposed for any infractions of the other eight, and these, presumably, would be particularly severe against any one coming in the side door or trying to bootleg flower pots into the sink.

King told Defense Attorney David Oliphant that he regularly visited other theaters, not only in Oakland but in the East and Middlewest, and had been impressed with the extreme conservatism of his show in comparison. He is a great reader of the theater pages of the newspapers and magazines, he said, and these, too, had shown him that the great danger that his dancing girls faced was that of being considered prudish.

To support this, Oliphant offered in evidence a number of newspapers, together with several motion picture and other magazines, in which were pictures of bathing girls, dancing girls, and actresses wearing costumes, which, he indicated, would have brought blushes to the cheeks of the girls in his theater.

#### **LEGAL POINT RAISED**

To this Prosecuting Attorney Owen Hotle raised the legal point that the publishers of the various publications had not been produced to swear that these were true and correct copies of the newspapers and magazines in question, and this point, of course, had to be discussed.

The big question to be settled now, and it's one that Judge Bacon hasn't yet determined, is whether the case shall be tried on the basis of what the jury of 12 women now knows about what the well-dressed actress leaves off, or whether a fact-finding commission shall undertake a national survey of the situation.

# Fig Leaves in Street Scene

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## Oakland Chorines Delight Pedestrians by Galloping Out of Theater

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Oakland pedestrians looked startled, then pleased, when the street in front of the Moulin Rouge burlesque theater was suddenly crowded with frightened, shrieking chorus girls, most of whom wore nothing but a few spangles and a fig leaf or two.

The exodus of femininity was occasioned when a gang of men strong-armed their way into the theater and climbed onto the stage. The "raiders" claimed they represented Oakland unions and demanded unionization of the theater. When police arrived, the men had left and the chorines were returning timidly to the stage.

# Church, P.-T Oppose Bar Near School

## Opposition to Liquor License Application Voiced at Hearing

Formidable opposition from church, school and Parent-Teacher groups was voiced yesterday at a Board of Equalization hearing where M. S. Jardin sought an "on-sale" liquor license to conduct a bar at 576 12th Street, diagonally across the street from the Central Trades School.

The hearing was conducted by Referees E. A. McDonald of the board. No action will be taken until next Tuesday when the board members meet at Sacramento.

Capt. J. Frank Lynch of the Oakland Police Department in opposing granting of the license produced city engineer's maps showing that the school where 1700 attend daily is 230 feet away from the proposed bar.

### THEATER IS FACTOR

Another factor entered into the controversy when Mrs. Irene Phillips, chairman of the Civics and Law Enforcement Committee of the Oakland Council of Church Women, declared that an Eighth Street burlesque theater was moving into the old Orpheum Theater building at 574 12th Street during the first week of September.

The theater and adjacent property has been leased by E. A. King,

his attorney, David D. Oliphant Jr., said. King sublet the property for the proposed bar to Jardin, Oliphant explained.

King appeared at the hearing yesterday in behalf of Jardin. He protested "discrimination."

### OPPOSE LICENSE

Those who spoke in opposition to the license included William F. Ewing, assistant superintendent of public schools; Mrs. H. A. Hides, president of the 28th District Oakland P.-T. A.; Alfred Baker, principal of the school; Miss Aileen McCandless, vice-principal; Mrs. W. D. Hall, president of the Oakland Council of Church Women, and Mrs. J. T. Carruth, past-president of the P.-T. A.

Einar W. Jacobsen, superintendent of Oakland schools, wrote a letter in protest as well, Joseph Soares, chief liquor control officer for the board here, said. Soares attended the meeting.

Jardin was represented by Attorney Edward H. Christian, chairman of the State Personnel Board.

## Theater Burglars Put on Strip Act

TR 10 MAY 14 1951  
Theft of \$945 from the safe of the Moulin Rouge Theater at 485 Eighth Street was discovered yesterday morning.

The office safe was opened with a wrench and an assortment of screw drivers and punches, police said. The cash box was removed and taken to the motion picture projection room, where it was pried open. A fire had been set on the floor of the projection room, apparently for light.

## Chez Moulin Rouge To Revamp Program

Chez Moulin Rouge, on Eighth Street near Broadway, will open Saturday under new management, with a change of policy. The new manager is Victor Russell, who will present first run road shows and film burlesque.

First picture scheduled under the new policy is Sint S. Millard's "Condemned." In addition on stage Helene Jardine will speak four times each day. Chez Moulin Rouge will open each day at 10:45 for continuous runs.

# Ex-Child Star Sues Bay Theaterman for \$500,000

WRE SEP 2 - 1954

An Oakland and San Francisco burlesque theater magnate, who parlayed a G-string into a string of Gs, is the leading man in a new kind of act today.

The bumps and grinds of 11 years of life with Harry A. Farros, says Irene Cornell, one-time burlesque performer, is worth exactly half of Farros' \$1,000,000 net value.

Miss Cornell's offer to divvy up Farros' fortune was set out in an action filed yesterday in San Francisco Superior Court.

And Miss Cornell feels her demands are only just because she was the guiding hand behind the moves that put Farros into the high income tax brackets.

## OWNS FOUR THEATERS

Farros, she said, owns the El Rey Burlesque Theater and the Moulin Rouge Theater, both in Oakland, the Green Street Theater and the Portola Theater, both in San Francisco, and the Casa Del Rey Hotel in Santa Cruz.

And to think, Miss Cornell

ruminate, "he didn't have a dime when I met him."

The 34-year-old former Hollywood child star says her 11-year idyll with Farros ended the Fourth of July when he ungratefully and without explanation walked out of their San Francisco apartment at 416 36th Ave.

"He's a very peculiar man," said Miss Cornell, mystified over Farros' action.

## WONDERFUL TIME

"We went to the Casa del Rey for the Fourth of July and had a wonderful time," the former bubble dancer declared. "Then he told me he was leaving. It's a mystery to me."

Irene asserted that through the years Farros promised he would share equally with her all of his property. And, she said, she contributed some of her own funds to Farros' early ventures.

"But that's the way he is," she says, and added: "But I know my rights."

Farros, who termed Irene's story false said her financial genius was limited to "two weeks worth last year as a cashier."

Miss Cornell's attorney, Pierre J. Ibos offered a few biographical details of his client's life. He said she has played leading roles opposite John Gilbert and Eric von Stroheim and is the daughter of Albert Brighton, who was one of Mary Pickford's leading men.

Ibos added that she had been married to a prominent New York stockbroker and to a descendant of Simon Bolivar, the South American liberator.

She was once known also as the "Body Beautiful," Ibos concluded.